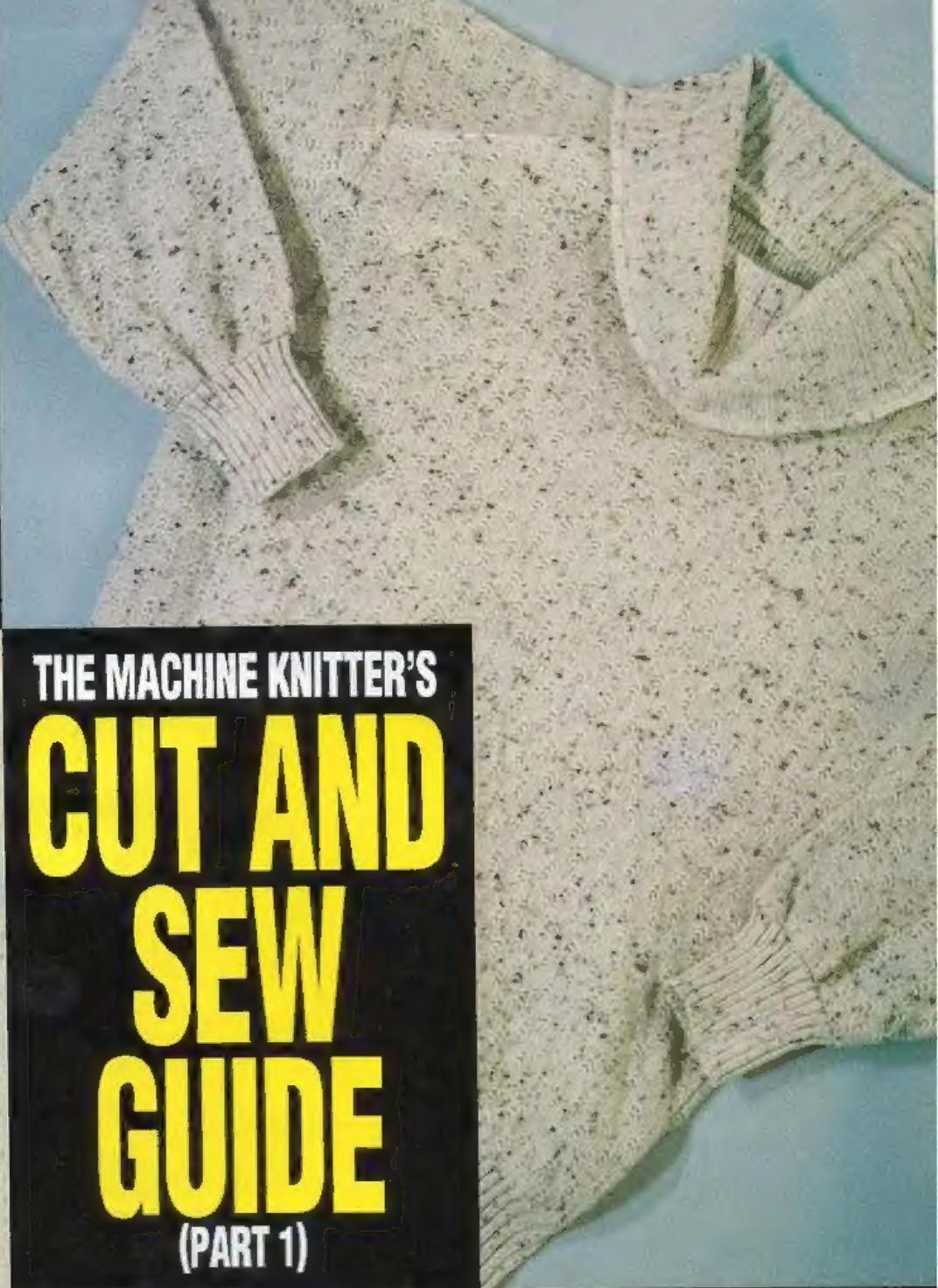


MACHINE KNIT TODAY



THE MACHINE KNITTER'S
**CUT AND
SEW
GUIDE**
(PART 1)



**FREE
16
PAGES**



Cut and Sew for all occasions.
Part 1 of our two part guide covers the
basics of making, cutting, sewing and basic
band finishes.
Don't miss Part 2, free with the
April issue of MKT

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PUBLISHED BY
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Stratford-upon-Avon
Warwickshire CV37 8RS
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There may be a few knitters who would wonder why they should take needle and thread to their knitwear to shape it at all. For many years, I was amongst this group, despite having done home dressmaking on and off from my teens. "What a waste!" — I thought, "cutting off all that yarn!" However, as my knitting machinery became more complex, so did my fabrics and the number of colours I used in them. Accessories such as the garter carriage added further potential, but the speed of work was not to my taste and sitting around for the shaping seemed a frustrating waste of time. I began to reconsider the potential of cut and sew and once I discovered how quick and easy it was, now rarely use any other method for any personal and family garments.

The beauty of cut and sew is its sheer flexibility. Decisions on shape and style can be made once you can see the fabric as a whole. The knitting is quick and simple, positively encouraging you to use so-called "difficult" fabrics and, despite popular belief, you do not need loads of fancy equipment in order to do it. If you have a pair of scissors and a steam iron, then you can cut and sew your knitwear. However, if you have more equipment, a domestic sewing machine, perhaps an overlocker as well, then this equipment will give you more options about how you finish the work.

Let's try and start at the beginning.

MARKING NECK SHAPES

There will be times when you will want to work from a commercial pattern, which has neck shaping instructions, but want to cut and sew the neckline. If you intend using the same shape as given in the pattern, then the shape of the neck can be marked as you knit. Marking on single bed work is very easy, simply hang a loop of fabric over the respective needles. However, you need to take a little care with double bed work, basically to ensure that the markers aren't pulled out during the knitting of subsequent rows. Here are a few techniques which you may find useful:

1. TIE MARKERS

Drop the ribber by one stop (not essential, but it gives more room for manoeuvre). Use a separate piece of contrast yarn, with the tail free, to make a stitch on top of the stitch you want to mark — see Pictures 1, 2 and 3. Making the stitch a little secure to the marking, but do be careful to tuck the ends of the marker stitches down between the two beds (having returned the ribber to working position) before continuing to knit.

2. LOOP MARKERS

These are quicker than making a stitch and with a little care are just as secure. Use the double eyed borkin and thread a double length of yarn through it. Pull so that you have just a small loop at one end that you can hang on to the needle

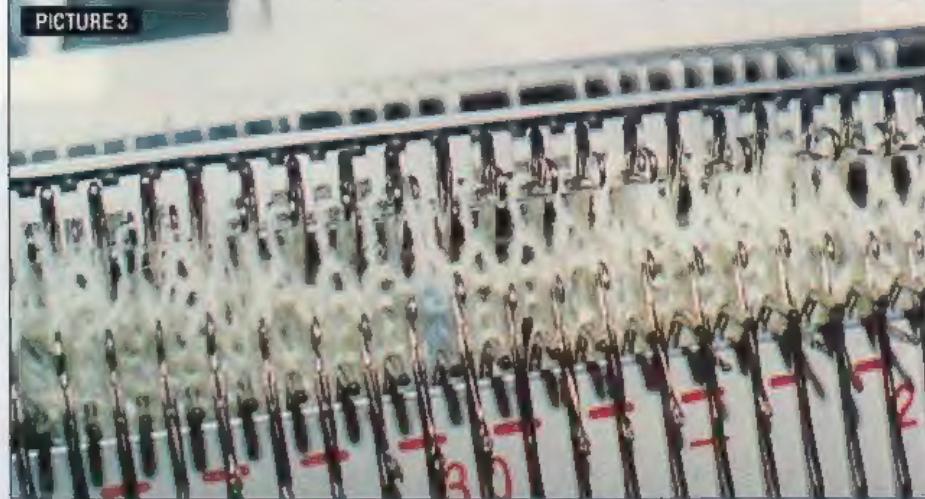
PICTURE 1



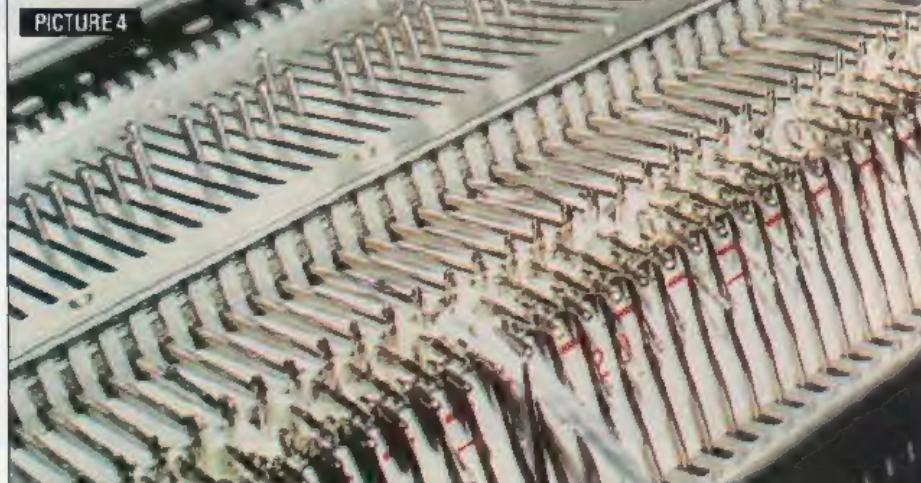
PICTURE 2



PICTURE 3



PICTURE 4



CUT AND S



PICTURE 6A



PICTURE 6B



PICTURE 7



PICTURE 8



the ends of the marking loop between the stitches at the angle shown in Picture 5.

Whichever of the methods you use to insert the markers, the fabric marking will look the same — see Pictures 6A and 6B.

3. DOUBLE JACQUARD/ SIMULKNIT/SINGER — MONO-COLOUR CURVE

a) **Simulknit and Singer:** If you are working in Simulknit, or some of the varieties of Singer jacquards, where both colours are being knitted simultaneously, then simply pushing needles inside the neck shaping to holding position on every row (leaving the carriage set so that they will knit) will provide a plain section of work where the neckline is to be positioned. Of course, it is a little slow, but the finished neckline is very easy to see and work from.

b) **Japanese machines:** When working in striped sequences, simply push needles on the main bed to HP for two out of every four rows (leaving the carriage set so that they will knit). In our sample we chose to push needles forward (see Picture 7) every time we were knitting with the main colour — ensuring needles in the neckline area were not selected — this is fine on Brother machines which select needles — remember to push needles to normal working position when using contrast colour. On Silver machines, you can use this method, but you will also get some of the patterning showing on the contrast rows, as needles do not move to a forward selected position in order to work the pattern.

c) **Passap/Pfaff machines:** You could use the same sort of method, but move the pushers within the neckline area to upper working position for two rows and to lower working position for the next two rows.

The resultant neck shaping is very well defined, see Picture 8 (which was worked on a Brother machine).

4. DOUBLE BED FABRICS — TRANSFERRING NEEDLES

A very quick and easy alternative marking method, is to transfer stitches on one bed to correspond with the neckline shaping. You do not have to transfer every stitch as given in directions. For example, if you are to 'cast off 5 stitches at neck edge on next row' then simply transfer the first inside neck stitch of the five to be cast off. Similarly, if the next direction was to cast off three stitches, ignore the four you left last time and transfer the inside one of the three etc. Whilst the work is on the machine, it will — as the neckline shape progresses, look similar to Picture 9. Sample 1 shows the completed neck

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shaping once the work is removed from the machine — worked over a Simulknit fabric. As you can see from Sample 1A, it is extremely easy to cut and finish the neckline shaping, using the ladders left by out-of-work needles as a guide.

FREE NECK SHAPING SELECTION

There may be occasions when you are working your garment pieces prior to deciding upon your neck shaping, or not following any form of written pattern. This does not present a problem, as there are many easy alternative ways to achieve a neat shape.

1. WORKING FROM A DIAGRAM

You could use the diagrams provided for blocking and steaming as a guide to a neck shape, particularly if you want to emulate a special or favourite shape. An easy way of doing this and keeping the pattern for future reference, is by making yourself a paper pattern of the neckline shape. This can be pinned on to the fabric and used as a guide for cutting, or sewing first and then cutting, according to preference.

2. USING READY MADE TEMPLATES

There are several template options on the market. One of the deservedly most popular is Carl Boyd's (see Picture 10). This is a durable set of templates cleverly set together. You select the required neck width and depth for back and front necklines and having put the centre of the garment piece to the required centre marker on the template, you can mark your shape. You can do this directly on to the fabric, or perhaps you would prefer to make a paper pattern from this, which you can pin on. The range of neck shapes possible is extremely varied as Picture 11 illustrates.

The neck template is available from your local stockist, or by mail order direct from Carl Boyd Designs, 1 Coulsons Place, Penzance, Cornwall TR18 4DY.

Should you have made your fabric in order to work directly from a dress-making pattern, then, of course, you will use this to mark the shaping.

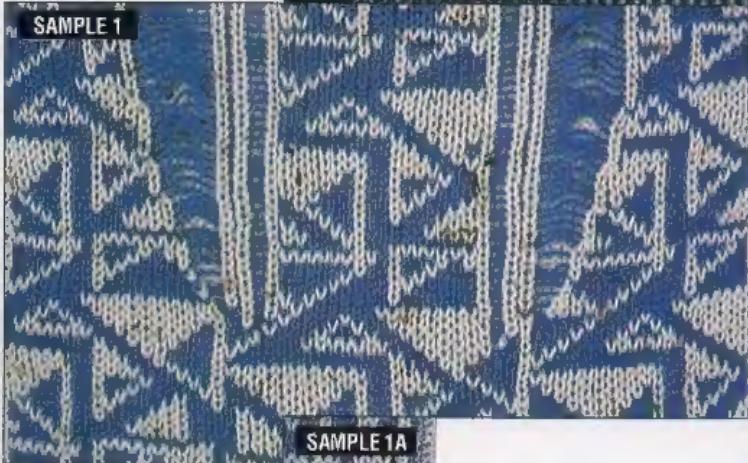
USING THE SEWING MACHINE — basics

It is a rare sewing machine these days that does not have a swing needle facility (i.e. that can make a zig-zag stitch), but if you have a model without it, then provided you use a good thread which has a little stretch — like a good quality polyester, then even straight stitching can be successful on knitwear. There are several adjustments which you may want to make to keep your sewing easy

PICTURE 9



SAMPLE 1



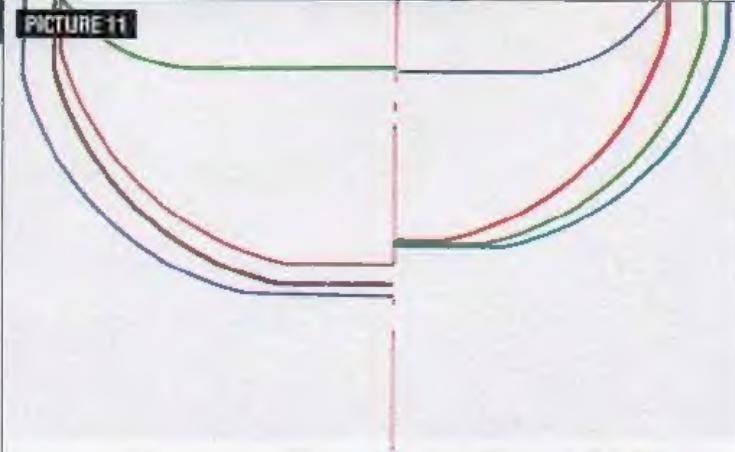
SAMPLE 1A



PICTURE 10

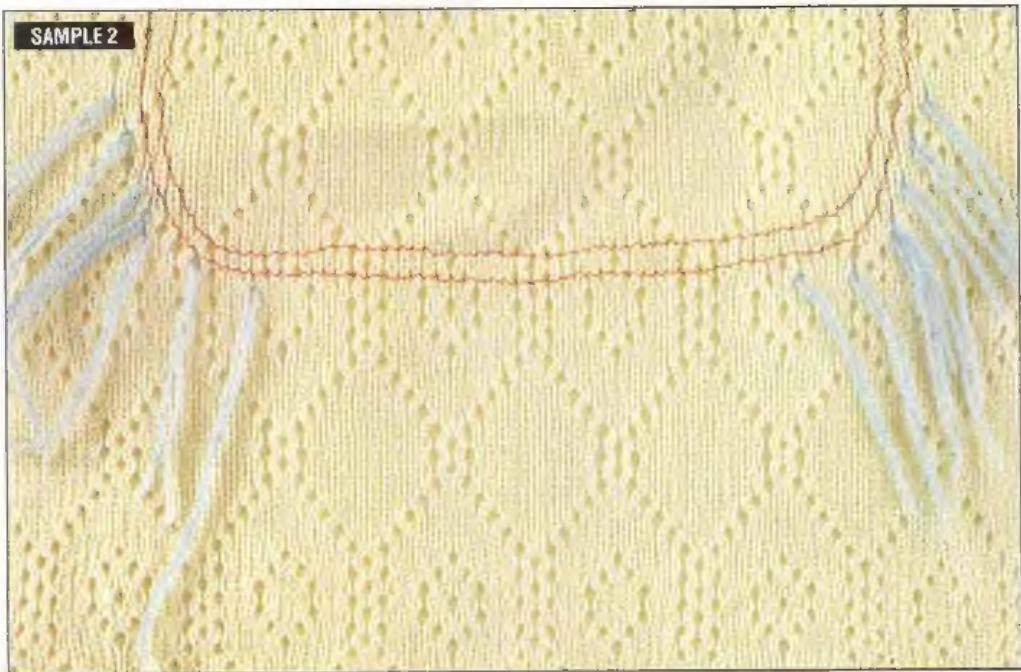


PICTURE 11



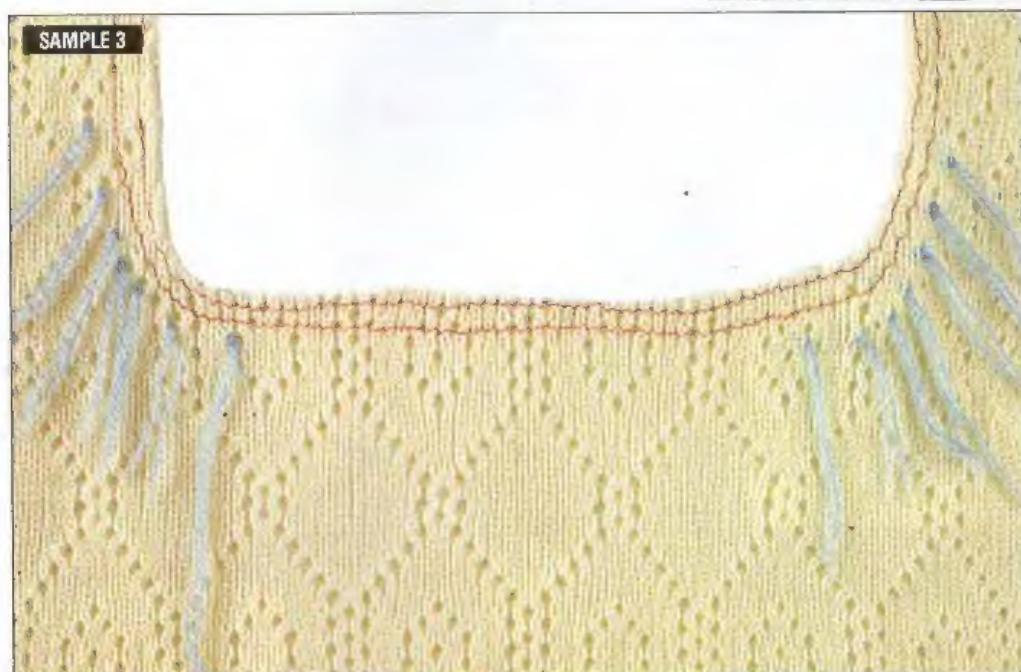
Just a tiny selection of the neck shapes possible from Carl Boyd's neck template

SAMPLE 2



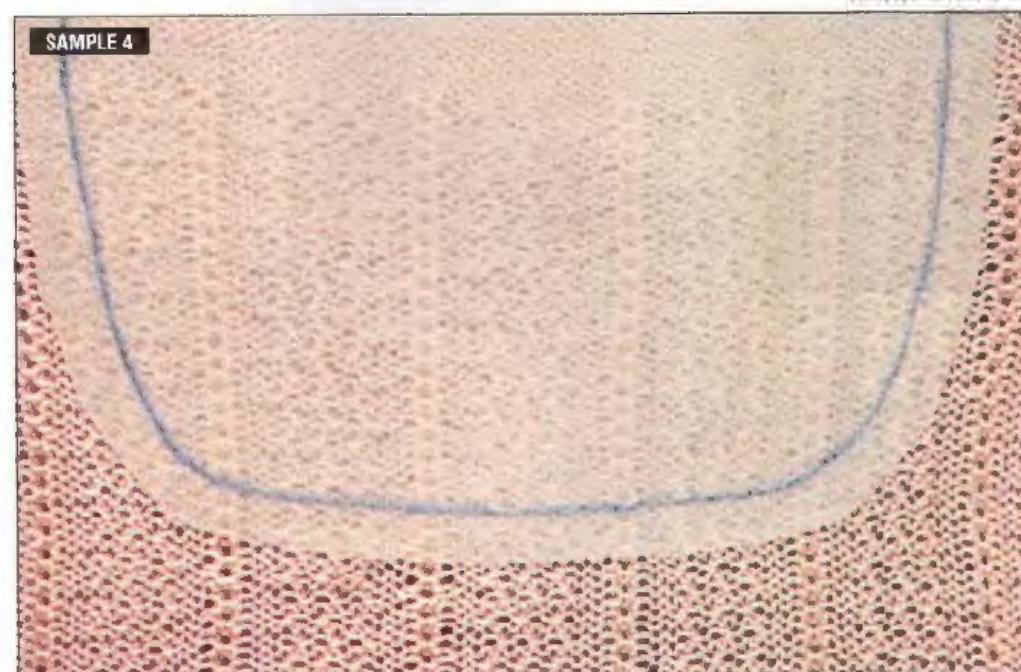
Work two lines of machine sewing inside markers

SAMPLE 3



Cut close to machine sewing

SAMPLE 4



Vilene ironed on before cutting or sewing

CUT AND S

and prevent the work from stretching:
PRESSURE

If you only use your sewing machine occasionally and for the same type of sewing, you probably left your pressure the same as was set when you had the machine. Check your sewing machine manual if you don't know where this knob is — as a general rule, it is usually in a direct vertical line with the needle. The pressure knob affects the amount of pressure that the foot can put on your fabric. With knitwear, you need less pressure than with a dressmaking cotton — or the knitted seam is likely to stretch as it is sewn. I usually turn my pressure one to one and a half numbers smaller (for less pressure) to sew knitwear than the setting I use for fabric. Test your own machine on old tension swatches. The knitwear should move along with the sewing and not produce a fluted edge.

STITCHES

If you have a zig-zag stitch, use this, but you don't need to use it at its preset or a wider width. I find that adjusting the stitch so that it only just zig-zags secures the seams with a little stretch facility and works very well. Check your stitch length as well, you can probably use a longer stitch length than for many woven fabrics. Small stitches could well be wasted on knitwear, there is little point in having two tiny stitches falling between stitches!

FEET

The variety of feet provided with modern sewing machines is quite amazing — but does vary from model to model. The straight foot can be awkward to work with (directly on to knits anyway) as it is the narrowest and may catch in the knitting as it is being sewn. The zig-zag foot is generally wider and easier to use and a roller foot, sometimes called a 'velvet' foot does not have anything to catch in the fabric at all — it is literally a little (often knurled) roller. If you encounter problems with your feet catching in your work, check the fitting and availability of a roller foot for your machine and/or try one of the stabilising methods suggested (on both sides of the fabric) so that neither side of your fabric comes in direct contact with either the feed dogs or the needle foot.

THREADS

Anyone who sews with any regularity will tell you that the right thread (and needle, do use a ballpoint for knits and of a suitable size) can make sewing (on anything) much easier. Select your thread with a little care and if you do not have a great deal of choice in your area, then don't forget that Empress Mills (address on page 15) have a mail-order service and a range of threads to suit every purpose. They also have an information pack about their threads and

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are happy to answer relevant queries, so provide an extremely useful service.

SEW BEFORE YOU CUT

When using a domestic sewing machine, it is more common to sew before you cut. Having practised your stitch length, pressure etc. on your tension swatch, simply work two rows of machine sewing just inside of the neckline shape — as shown in Sample 2. As you can see, a very narrow zig-zag was used with a moderately long (4.5mm) stitch length. Having secured the stitches (the second row acts as 'insurance'), the neckline shaping can be cut, close to the inside stitching row — see Sample 3.

STABILISING METHODS

If you have qualms about sewing your knitwear easily, especially when using slippery yarns and/or delicate fabrics, then some sort of stabilising can be used before sewing and cutting.

IRON-ON VILENE

One of the simplest stabilisers to use is iron-on Vilene™ (non-iron on is available if preferred). The range of Vilene™ products available ensures that there is one suitable for your fabric, especially as there are both very lightweight and stretch versions available. Sample 4 shows a lightweight stretch interfacing ironed on to the reverse of a plain lace fabric, worked in a slippery crepe yarn. The neckline shaping has been drawn directly on to the interfacing, so getting the right shape is very easy — as can be seen from the sewn and cut edge in Sample 5. The same technique can be used for very stretchy fabrics — such as the full needle rib shown in Sample 6. I used lots of steam to attach the Vilene, using my fingers to press it down, to avoid stretching the knitted fabric. In this instance, it only needs to just adhere to the knitted fabric — long enough to be sewn! Most of it will be cut away later as you can see. The small amount of interfacing left after cutting is quite soft and does not stiffen the neck edge.

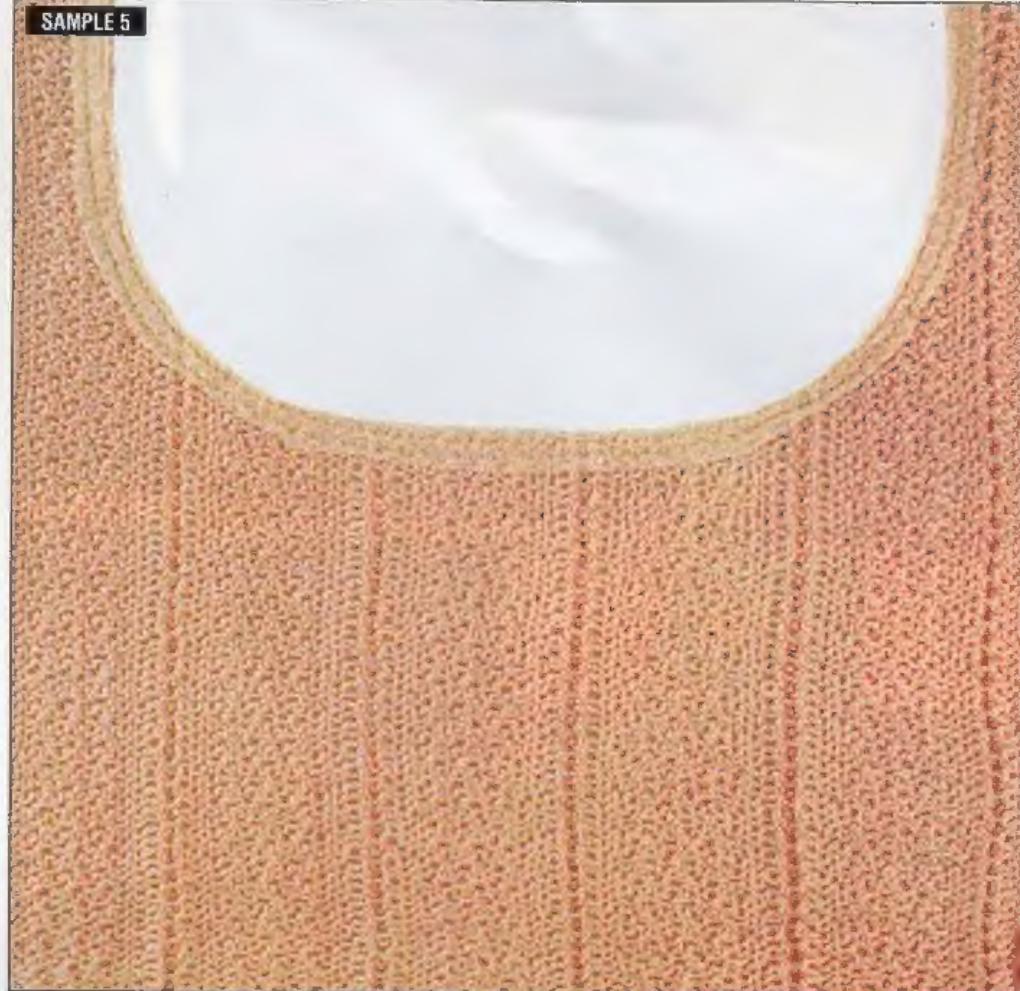
STITCHING AND CUTTING

OPENWORK FABRICS

Although the same stabilising technique as above could be used on openwork fabrics, such as mesh or transfer lace, there are other products which can be very helpful. Stitch'n'Tear by Vilene™ is a stiff, almost paper feeling product that can be used on one or both sides of a fabric.

It can be used on any seams or areas that require sewing — try it both sides of your knits if you are not getting on very well working non-stretchy seams! Used in conjunction with water soluble fabric, even transfer lace fabrics can be safely sewn and cut without danger.

SAMPLE 5



Stretch Vilene ironed on before machining a slippery fabric

SAMPLE 6



Soft, iron-on stretch Vilene stabilises the neck edge without stiffness

SAMPLE 7

Stitch 'n' Tear under fabric. Water soluble fabric on top

SAMPLE 8

Water soluble material has been washed out and fabric cut

PICTURE 12**SAMPLE 9**

Note centre shape after cutting from shoulder

CUT ANDS

of unravelling edges. Sample 7 illustrates its use. A strip of Stitch 'n' Tear was used underneath the fabric, with a strip of water soluble fabric on top. The water soluble fabric (looks a bit like cling film, but disappears completely when rinsed in cool water) does not look particularly neat on top, I didn't trouble to cut a curved shape, simply ensured that the straight strip was pulled round to follow the neck curve as required. After sewing the two rows, carefully pull away the Stitch 'n' Tear. It will come away quite cleanly. Cut away excess water soluble fabric and rinse the garment piece in cool water. The finished neckline shape is shown in Sample 8. You can see that the edge is quite secure and neat when cut and no sign of the stabilisers remains.

For detailed techniques for practical and decorative uses of the sewing machine on knitwear — see Irene Krieger's series in April, May and June *Machine Knit Today*, 1993.

PREPARING AND CUTTING THE FABRIC

It is highly recommended that all knitted fabric be at least thoroughly steamed before it is cut. This prevents the edges from curling and also stabilises the fabric, making stitches less likely to run after cutting. Even on fabrics you would not want to press (see tuck stitch sweater), gently steam and allow to completely cool and dry before handling, sewing and/or cutting.

FREEHAND CUTTING

As you gain confidence, you may not worry too much about pre-marking the fabric, but simply cut it 'by eye'. Fold the fabric in half and cut from the centre neck to the shoulders — not the other way round. Picture 12 shows a neck shape at the top cut from shoulders to centre neck, whilst at the bottom the shape is being cut from centre to shoulders. Sample 9 illustrates the potential error that can occur when cutting from the shoulders. It is only too easy to inadvertently turn the scissors upwards at the last moment — hence the hump in the centre. Getting rid of that excess fabric neatly can be a bit like trying to shorten one leg on a table — your round neck could be come quite a scoop! Sample 10's neat neckline curve was achieved first time, cutting from the centre.

ROLLING CUTTER

If you have updated your dressmaking techniques to adoption of the use of a Rolla cutter and self-healing mat to cut your garments, then you will be happy to note that excellent results are also available on knitted fabrics. Pictures 13, 14 and 15 illustrate the plain neck curve on a double jacquard fabric being cut. If you prefer using a guide for cutting, then Carl Boyd's neckline

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template is stiff and firm enough to lean the side of the cutter against.

Newcomers to this cutting technique should note that these cutters should not be used without a self-healing mat. They are extremely sharp, but their edge could be damaged if another surface apart from the mat (especially designed for them) were used — they could also slip on another surface — so the correct mat makes sense from a safety viewpoint as well. Mats are available in a variety of sizes, so if you are only likely to use your cutter for neckline shapes, then you can buy a mat size which suits this purpose.

CUTTING ORDER OPTIONS

As we have already seen, when using the domestic sewing machine, it is more usual to machine before cutting. However, if you are using an overlocker (non-sew finishes and linkers will be covered in Part 2) you may want to cut either roughly or precisely to shape before sewing or adding the band. The when to cut decision is yours — just remember to consider the finishing options.

OVERLOCKERS

Overlockers can be an invaluable addition to any machine knitter's making up equipment. It is worth a little time set aside to experiment with it, in order to become fully confident in its use. If you followed Irene Krieger's excellent series last year (July to September 1993), you will already have gained quite an insight! If you are new to overlocking or want to advance your knowledge and confidence, I highly recommend a series of videos from Palmer/Pletsch. The close-up pictures are really close up, enabling you to see exactly how your overlocker works, which thread goes where and does what and how to adjust your tensions and sewing for a variety of fabrics and threads. For basic sewing there is *Sewing with Sergers Basics* and *Sewing with Sergers Advanced* (sergers being 'American' for overlockers). These two videos take you through all the basics and on to a wide variety of sewing topics, including curves, slits and plackets, gathering and undoing the work and some decorative techniques. If these give you a taste for making even more use of your overlocker, then there are two further titles which you would enjoy, *Creative Serging* and *Creative Serging 2* — which cover the use of decorative threads and finishes — even including fringing and trims.

These videos (priced at £16.95 each) should be available from your local Bramwell stockist. In case of difficulty, contact F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

THREAD SELECTIONS

There is no reason why you should not

SAMPLE 10



Better shape when cut from cent...

PICTURE 13



PICTURE 14



PICTURE 15

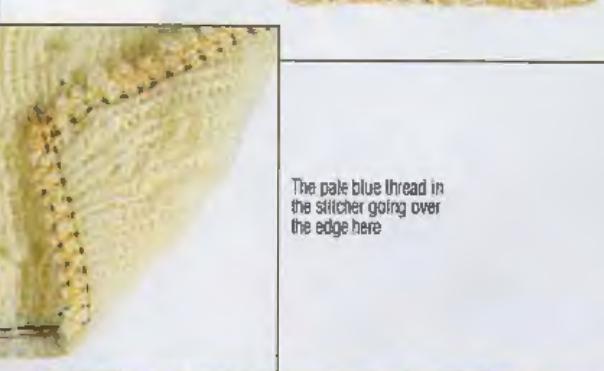




Overlocker balanced stitch with normal threads



Overlocker balanced stitch with Floss in upper looper



The pale blue thread in the stitcher going over the edge here



Overlocker balanced stitch with two ends of fine wool in upper looper



An overlocker is effective even on slippery fabrics

Water soluble material and Stitch 'n' Tear still in fabric



CUT AND SUTURE

finish your knitwear edges with 'normal' overlocking thread. As mentioned for the sewing machine, Empress Mills is an excellent mail order source for thread and has a particularly wide range for the overlocker including polyesters and seam covering threads such as 80s and 160s bulk and Floss (which can be used for decorative edging).

Catalogue and price list can be obtained direct from Empress Mills, Empress Street, Colne, Lancs BB9 9HU Tel. 0282 863181.

However, there are a variety of other options — some making the seam neat enough to be seen, others just making seams extra comfortable in wear. The last three examples all needed tension adjustments (loosening the upper looper mainly) from the original setting — which was used on Sample 11.

Sample 11 shows normal polyester threads used on a four thread overlocker, in both needles and loopers. Sample 12 shows Floss (from Empress Mills) in the upper looper — see how the edge coverage is improved and neatened. In some circumstances, this type of thread could be used on an overlocked edge which is to be seen. Sample 13 shows one end of 2/30s Acrylic used in the upper looper — one method of matching the yarn colour and feel of the seams to the overall feel of the fabric. Sample 14 extends the coverage of the edge by using two ends of fine wool together in the upper looper.

DIFFERENTIAL FEED AND/OR STABILISATION

Overlockers with differential feed are much more common than they were a few years ago. The differential feed means that you should have no problem with edges stretching when you are working on stretchy fabrics (of course, knitwear is classed amongst these). Even on a slippery knitted fabric, such as the crepe shown as fine lace in Sample 15, the overlocked edge will be neat and smooth.

However, if your machine does not have differential feed, you can use any of the stabilising methods already discussed for the sewing machine for fabrics which prove to be particularly awkward. Sample 16 shows one of the 'worst scenario' fabrics, in transfer lace. The last remnants of the water soluble fabric has not yet been rinsed out. Any Stitch 'n' Tear remaining under the overlocked stitches can be left there, it will soften in the wash and will not create any problems.

NECKLINE EDGES WITH THE OVERLOCKER

You do not have to pre-cut to do the overlocking on the neck edge, but I find it easiest to cut the shape out roughly, leaving approximately 3cm more to be trimmed whilst overlocking. This makes the fabric easier to control on the curves

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required, but ensures that the over-locker knife does the edge finishing off.

THE TUCK STITCH SWEATER

The tuck stitch sweater was worked from roughly shaped fabric blanks and then cut and sewn to incorporate fitted sleeves and a high cowl neckline. The stages and methods of assembly could vary depending upon your personal requirements and the equipment you have to hand, but serves as a useful example for a basic garment.

THE FABRIC

The garment was worked in Bramwell 4 ply in their new colour called 'Nep'. As a long and quite baggy style was selected, we used just over one cone. A sweater length or slightly smaller size (ours was approximately 115cm finished bust/chest) would only have used one cone. The stitch pattern—or a very close variant of it—can be worked on virtually all machines—our version is shown in Pattern Diagram 1. On a Brother machine at T8, we obtained 27 stitches and 57 rows to 10cm—however, this is only a guide. If you are working your own cut and sew sweater, just ensure you achieve a nice feel to a fabric which is comfortable to knit.

THE PATTERN

We worked partially from rough measurements we wanted to achieve, plus more accurate measurements for the shaping. Back and front were lefted exactly the same—4 measurements shown in Diagram 1. The sleeves were shaped up to the maximum width required and the extra length for the sleeve head worked plain (see Diagram 2). The cuffs and neckband were added at a later stage.

PREPARATION

Once the knitting was completed, it was blocked and steamed to the measurements given in Diagram 1. I find a blocking mat very useful for blocking—especially over full and multiple pieces—see Picture 16—where the sleeve blank is pinned out. Blocking wires are equally useful—they cut down the number of pins that you require and ensure that edges are nice and even (as shown in Picture 17). I also like to speed up the blocking and steaming repetition thus:

Block the first piece out to required measurements. Steam thoroughly (see how the iron does not touch the fabric in Picture 18). As soon as the edges are cool, remove the blocking wires, but leave the pins in situ. Block the second piece of the same shape (i.e. if the back was blocked first, the next piece would be the front) on top of the first. All the measurements have already been done, cutting down blocking time considerably. Steam this piece thoroughly.

When you are making just one

PATTERN DIAGRAM 1

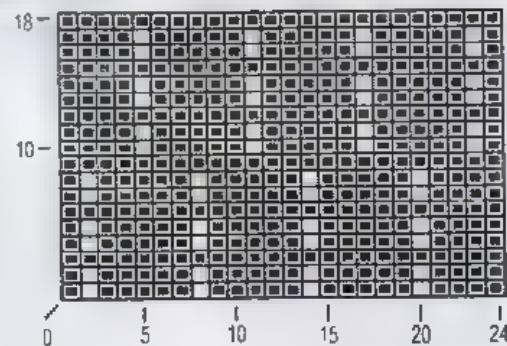
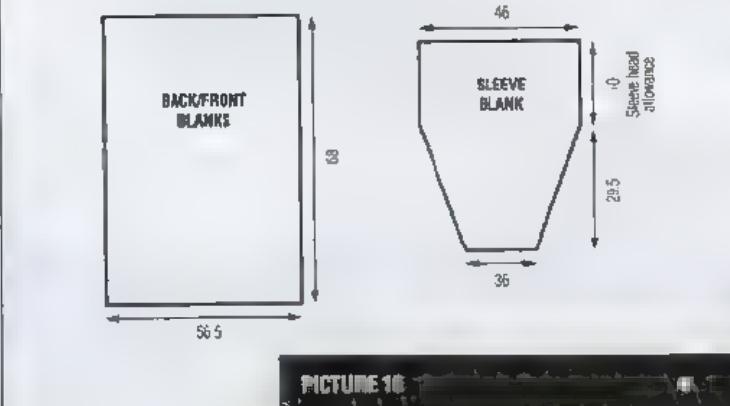


DIAGRAM 1 — SHAPES KNITTED



PICTURE 16



PICTURE 17



PICTURE 18



PICTURE 19



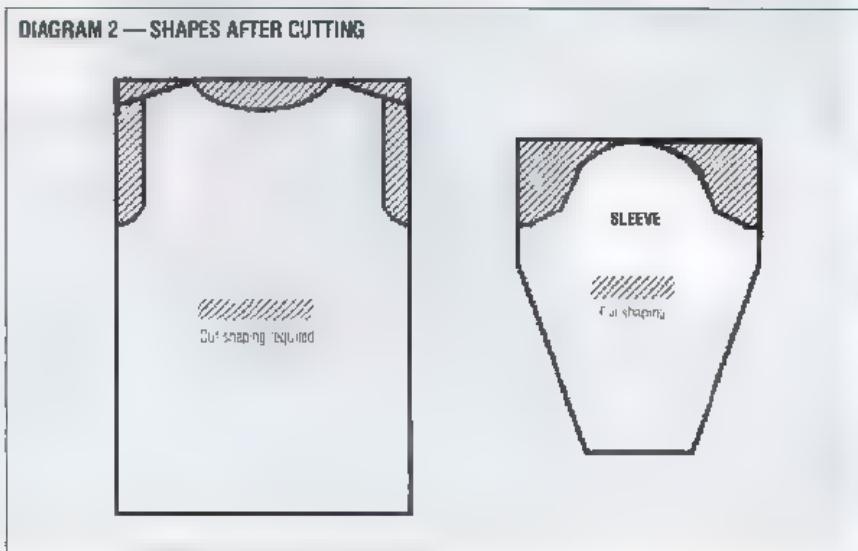
PICTURE 20



PICTURE 21



DIAGRAM 2 — SHAPES AFTER CUTTING



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garment, then you only save time on one body piece and one sleeve — the first pieces of these have to be check measured as they are blocked. However, if you were nicely organised and had made up a few garment blanks, ready for a making up session, the time savings could be considerable — provided the required measurements matched.

ADDING THE SHAPE

I had already chosen a garment with armhole shaping I liked — the fact that it was a summer garment worked in cotton and I was knitting a spring garment didn't really matter. I had worn it, knew the armhole shaping suited my shoulders as did the top of the sleeve head. Using the blocking and measurement diagrams from my cotton sweater, I made paper pattern pieces for the shaping areas only — no need to go to the trouble of marking the whole pieces. The next stages are illustrated thus:

• Picture 19 — the shoulder was sloped to match the copied shape — no diagram required for this, I simply needed a diagonal line 2.5cm down from the armhole edge to join up at the neckline edge. The armhole shaping pattern was pinned to the top of the shoulder line and then cut out.

• Picture 20 — This time the pattern shaping of the sleeve head was not to be cut away from the main fabric, rather pinned on and used as a guide to cutting.

• Picture 21 — Note that when cutting I went to a little trouble to leave myself a centre marker on the top of the sleeve head — so I would be able to match this to the shoulder seam when sewing up. The new shapes are shown in Diagram 2.

Before proceeding further, I added ribbed cuffs to the bottom of the sleeves.

After trying out the balancing of the stitches on some of the spare pieces of the knitted fabric, the overlocker tensions were adjusted to suit the fabric and seam thicknesses. I always do this quick check — even on the sewing machine when working with woven fabric. A couple of minutes with an offcut of fabric can save quite a lot of time (undoing unsuitably joined seams) in the long term.

Before sewing the pieces together, I shaped the neckline at the back and the front.

THE SEWING UP

I used a four thread overlocker for all the sewing and finishing. Working in the conventional manner, joining first the shoulder seams. Then setting in the sleeves and sewing the sleeve heads. This flat construction is always quickest, where it is viable — see Picture 22). Side and sleeve seams were joined in one long run — moving the knives out of the way, as I did not require any trimming here and starting after the

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body welt and finishing before the start of the cuff. The ribs I prefer to hand finish for a flatter and neater look.

THE COLLAR

Back to the knitting machine, presenting the secured neckline shape to the needles to estimate the required stitches. Knowing I wanted a loosely fitting neck, I added approximately 20 stitches on to those I estimated would fit the neckline. The 2x2 rib was selected to match the welts and cuffs and I made a long tube. The cast on edge was the edge to be folded down, the last work remaining on the machine was the part to be connected to the neckline. I used a partially finished tubular edge for this part.

Once the rib depth was completed, the machine was set so that only stitches on the ribber bed would knit. Heels of stitches were transferred and pitch set at 'H' so knitting just on the ribber produced a single bed stocking stitch on the ribber side. After six rows, the ribber stitches only were cast off (see Picture 23 — cast off in progress, stitches behind sinker pins so that this edge would not pull tight). The ribber was dropped and six rows worked on the main bed stitches. Pictures 24A and 24B show the tubular band before the main bed stitches were removed on to waste yarn.

FINISHING TOUCHES

The collar was pinned to the right side of the work — the cast off flange being pushed to the inside. The right side was finished by backstitching through the last row worked in MC, whilst the wrong side was slip stitched down.

That should have been the garment finished, but on turning the collar over, I didn't like it! The cast on edge was a little tight and the collar did not fall as softly as I had envisaged it. But there was an easy solution. I used the main yarn in the upper looper of the overlocker and set for a narrow (spaced) stitch (see Picture 25). The collar was then overlocked evenly all the way round — the overlocked stitches forming a narrow (but very stretchy) braid right round the bottom edge — as you can see from the close-up on page 2.

BASIC BAND OPTIONS AND FINISHES

Some knitters express concern about covering a cut edge with a band, so that it neither shows nor frays. There are many options here and we have chosen a small basic selection, which should suit a wide variety of uses. Although all are shown as neckbands, the same techniques can of course be used on any edge, including cardigan and jacket bands.

STOCKING STITCH FINISH

Although a stocking stitch edge can be looked down on by ribber owners, it looks surprisingly neat on a wide range of fabrics. The band shown in Sample

PICTURE 22



PICTURE 23



PICTURE 24A



PICTURE 24B



PICTURE 25





Narrow stocking stitch band complete



PICTURE 27

PICTURE 26



SAMPLE 18

Cut and sew lace with a picot edged band

SAMPLE 19

Fine lace slippy yarn



PICTURE 29

CUT ANDS

17 is quite narrow, with the cut and sewn edge filling it, it is, however, quite firm. When picking up the neck edge, treat the cut and sew area as though it were waste yarn. Bend it towards you as shown in Picture 26 and pick up the neck edge evenly from behind. Work the number of stocking stitch rows required (see Picture 27) and remove on waste yarn. Finish the neckband in the conventional manner by turning it in half on to the right side (see Picture 28) and backstitching through the last row worked in main yarn.

Picot edge: The lace fabric that we have shown stabilised, cut and sewn, also responded well to a stocking stitch finish, this time with a picot edge as Sample 18.

MOCK RIBS

If you want to finish with a mock rib, you need to ensure that you have a stocking stitch area at each side of the cut and sewn neckline, sufficiently deep to completely cover any stitching. Pick up the neckline as given for the stocking stitch band and work three or four rows before transferring for the rib you want. Sample 19 shows a 3x1 rib band. Knit the band depth required and then fill the empty needles. If you simply push non working needles to working position, they will leave a hole — which might not be too decorative. So, take the trouble to transfer the heel of an adjacent stitch on to the empty needle (see Picture 29).

SINGLE RIBBED BAND

If you are using an overlocker and have a nicely cut and sewn neck edge, you may find that you do not need to actually enclose the edge at all — after all, we accept such finishes on much of our chain store clothing! Sample 20 illustrates a ribbed band finished in this manner. The rib plus a few rows stocking stitch can be released from the machine using waste yarn. Pin the stocking stitch evenly on to the right side and finish off by backstitching through last row worked in main colour.

When you want the band attached to the neckline on removal from the machine, cast on in rib and work rows required. Transfer stitches to the main bed. Treat the cut and sewn neckline edge as though it were waste yarn, but this time, bend it away from you — see Picture 30. Knit two or four rows stocking stitch, then release on waste yarn. As Picture 31 shows, the band and neatening facing is attached to the garment piece.

Linker finish: We used a linker to finish this band. The spokes of the linker were able to pierce the cut and sew edge as well as pick up the individual stitches from the bottom of the rib (see Picture 32). Linking off is then a quick and easy process (see Picture 33) and the finish neat and firm.

EW GUIDE

Enclosed finish: If you want the rib to completely enclose the cut edge, then simply work as the previous rib, but double the rows. After backstitching or linking the open stitches to the right side of the garment, slip stitch the cast on edge of the rib to the inside — as has been done in Sample 21.

SUPPLIERS

Most of the samples and the sweater were knitted in **Bramwell Yarns**. In case of difficulty obtaining any of the yarns or the overlocker videos (and accompanying books which are also available), contact F.W. Bramwell Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU Tel. 0282 779811.

If you have any difficulty in obtaining any **Vilene** products or would like further information about them, please contact Freudenberg Nonwovens Ltd, Vilene Retail, PO Box 3, Greenland, Halifax HX4 8N1 Tel. 0422 313131.

Neckline template as mentioned is available from **Carl Boyd Designs**, 1 Coulsons Place, Penzance, Cornwall TR18 4DY Tel. 0736 62538.

All threads used in making samples and garments were obtained from **Empress Mills**. Catalogue and price list can be obtained direct from Empress Mills, Empress Street, Colne, Lancs BB9 9HU Tel. 0282 863181.

Pre-marked blocking cloths are available via mail order from **La Riviere**, 67 Bartholomew Road, London NW5 2AH Tel. 071-267 2712.

Water soluble fabric is available from many embroidery specialists and also by mail order from **The Voirrey Embroidery Centre**, Brimstage Hall, Wirral L63 6JA Tel. 051-342 3514 — they can supply the following:

Cold water soluble fabric (PVA film) 100cm wide at £4.50 per metre and/or a pack of Avalon (5 metres 25cm wide) at approx £4.50 per pack. Post & packing will depend upon quantities ordered. Thanks to Hague linkers for use of their linker and to Toyota for use of their four thread differential feed overlocker.

SAMPLE 20
Single rib band cut edge
neaten by overlock or zig-zag



PICTURE 30



PICTURE 31



PICTURE 32



PICTURE 33

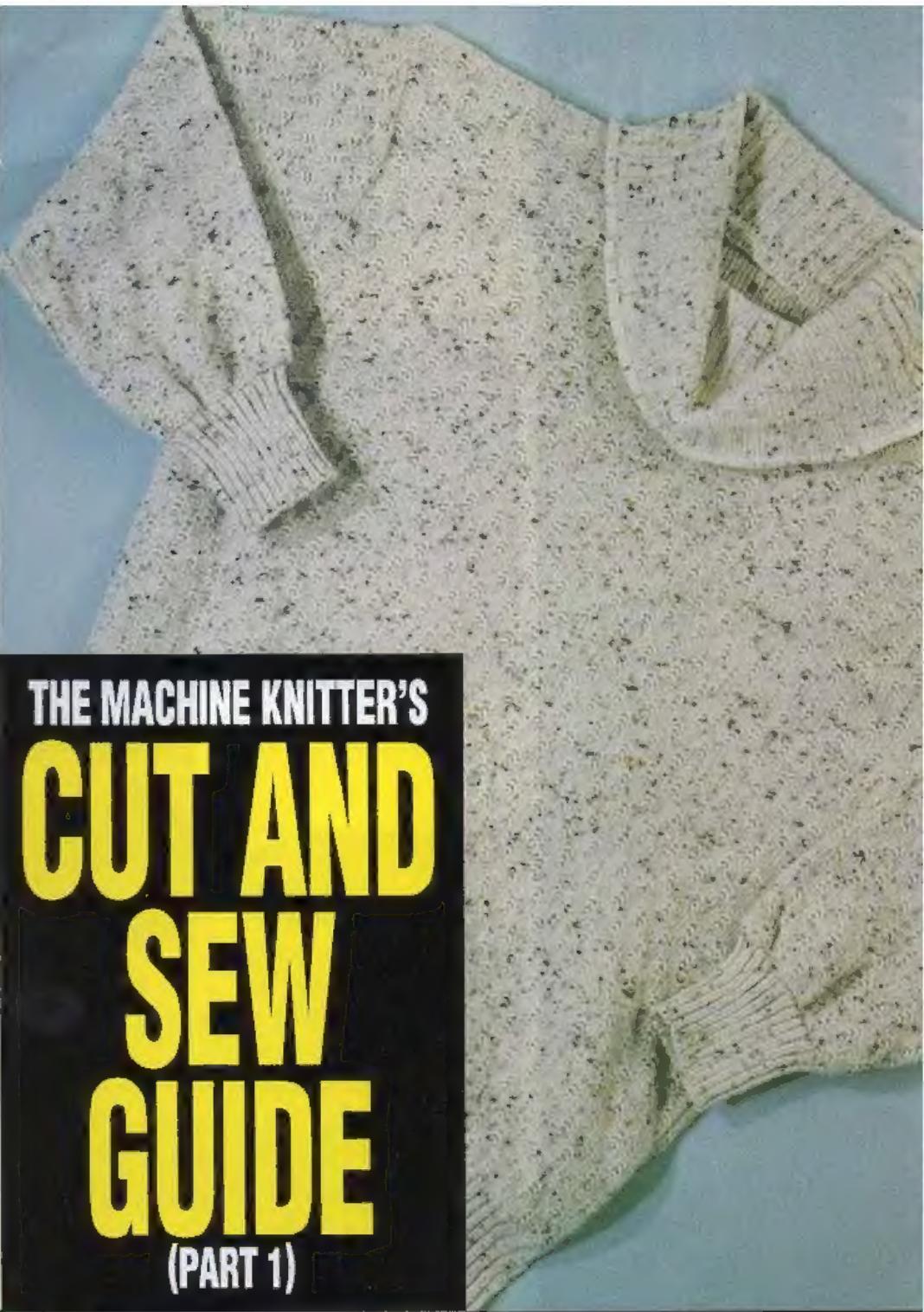


SAMPLE 21



The finished fold rib band

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THE MACHINE KNITTER'S
**CUT AND
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